



DA Box

DET KGL. BIBLIOTEK

17,-167-8°

C. Schall:

Tolv nye engelske Dandse.

1788.





17.-167

DA BOX



TOLV NYE  
ENGELSKKE DANDER  
MED TOURE,

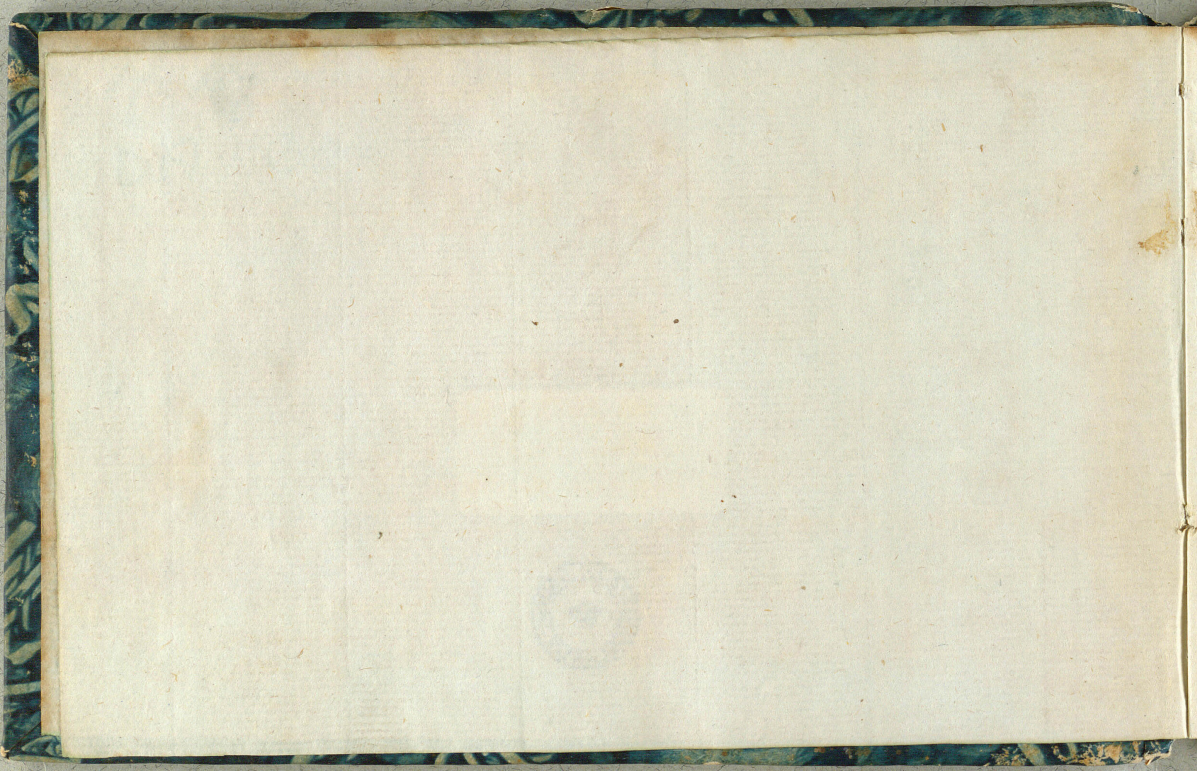
AF  
VITOLINER, FLÖJTER OG OBOKK,

DET KONGELIGE BIBLIOTEK



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TOLV NYE  
ENGELSKKE DANDSE  
MED TOURE,

SATTE  
FOR 2 VIOLINER, 2 FLÖITER ELLER OBOER,  
2 HORN OG BASSE,

COMPONEREDE AF C. SCHALL,  
OG TOURENE TIL SAMME AF N. SCHALL.

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KIÖBENHAVN 1788.

TRYKT HOS HOFBOGTRYKKER N. MÖLLER OG SÖN.



TOLV NYE  
ENGELSKKE DANDSE  
MED TOURE,

SATTE  
FOR 2 VIOLINER, 2 FLÖITER ELLER OBOER,  
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COMPONEREDE AF C. SCHALL,  
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KIÖBENHAVN 1788.

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## No. 1.

- 1 Tour. 1ste Mr, tager sin Dams höire Haand med sin venstre, förer hende ned, i det anden Mr. gaaer under deres Arme, svinger derpaa en Tour Vals.
- 2 — Samme Tour igien ned forbi trädie Par, i sidste Vals bliver Mr. paa den forkeerte Side.
- 3 — Mr. tager sin Ds. höire Haand med sin venstre en Promenade, gaaer op i Raden og en Tour Vals, Mr. med 2den D. og D. med 2den Mr.
- 4 — Skifter Haanden, förer ned igien og Vals, Mr. med 3die D. og D. med 3die Mr. Mr. er imellem 2den og 3die D. og D. imellem 2den og 3die Mr.
- 5 — Mr. med begge D. holder hinanden i Runddeel med Hænderne om Ryggen, balancerer og gaaer rundt, D. ligeledes med 2den og 3die Mr.
- 6 — Gaaer 3 og 3 imod hverandre og tilbage, saa at de Dandsende beholde Hænderne bag Ryggen af de andre, som forhen, slipper, svinger halv rundt, bliver 2det Par.

## No. 2.

- 1 Tour. 1ste Par gör halv Figur eller halv S, om 2det Par, gör Linie med samme opad med Armene om Ryggen af hinanden.
- 2 — Slipper Linien i Midten, Mr. beholder Hænderne paa Ryggen med 2den D. en L'allemande, og D. med 2den Mr., chasserer ud til Siden fra hverandre, balancerer og svinger rundt i samme Stilling.
- 3 — Gör Skufkar, hyer med sin egen D.
- 4 — Mr. tager sin D. en Prison, förer op, kaster forkeert af om 2det Par.



## No. 3.

- 1 Tour. Mr. tager sin Ds. venstre Haand med sin höire, förer hende rundt för sig, beholder samme, tager den anden bag Ds. Ryg og svinger rundt.
- 2 — Beholder hende i samme Stilling, chasserer Sideverts ned i Midten, slipper og svinger L'allemande, Mr. med 3die D. og D. med 2den Mr.
- 3 — Mr. tager 3die D. en Vals og förer hende op bag om 2den D. og ned for om samme, og D. med 2den Mr. paa samme Maade ned bag om 3die Mr. og op for om samme, saa at Mr. bliver imellem 2den og 3die D. og D. imellem Mrne.
- 4 — Mr. gaar rundt med 2det og D. med 3die Par.
- 5 — Mr. med 2den og 3die Mr. gör Chaina en Troi eller Slangegang med 3, D. ligeledes med 2den og 3die Mr.
- 6 — Mr. giver begge Händer til 2den D. og D. til 3die Mr., balancerer og vender begge rundt til höire Side, og svinger halv rundt, bliver 2det Par.

## No. 4.

- 1 Tour. Förste Par gör halv Figur ned om 2det Par og svinger rundt.
- 2 — Mr. tager 2den Ds. venstre Haand med sin höire, og D. 2den Mrs. höire med sin venstre og gaar rundt, 2 og 2 til den modsatte Side, een gang inden og een gang uden for.
- 3 — Beholder samme Haand, Mr. chasserer ned bag 3die D. med 2den D., og D. bag 3die Mr. med 2den Mr. gaar saa alle 4 halv rundt; 3die Par gaar imidlertid op en Vals og svinger rundt.
- 4 — Mr. chasserer med samme D. op bag om 3die Mr. og D. op bag 3die D., gaar alle 4 halv rundt som forhen, imidlertid gaar 3die Par ned en Vals og svinger rundt. De Dandsende er paa den forkerte Side.
- 5 — Alle 6 holder hinanden med Händerne bag om Ryggen, balancerer i Runddeel, slipper og vender sig alle rundt til höire Side.
- 6 — 2den og 3die D. gaar rundt om 1ste Mr., som er indsluttet, Mrne ligeledes om D. De Dandsende svinger derpaa halv rundt og bliver andet Par.

## No. 5.

- 1 & 2 Tour. 1ste Par svinger dobbelt L'allemande, stiller sig derpaa en Vals og kaster af.
- 3 — Mr. stiller sig for 3die D., balancerer, men svinger rundt med 2den D., D. ligeledes med 2den og 3die Mr.
- 4 — Mr. balancerer før 2den D. og D. før 3die Mr. vender og svinger rundt med hverandre, nemlig 1ste Par.
- 5 — Mr. stiller sig i Runddeel med 3die Par, balancerer og gaar rundt med samme, D. ligeledes med 2det Par.
- 6 — Mr. samme Tour med 2det og D. med 3die Par.

## No. 6.

- 1 Tour. Förste og andet Par chasserer over forbi hinanden og tilbage igjen.
- 2 — Mr. gaar til anden D. og stiller sig med hende en L'allemande, og D. ligeledes med 2den Mr., saa at de udgiör een Linie, balancerer og svinger rundt, beholder samme Stilling, og
- 3 — Chasserer forbi hinanden over paa Breden, og tilbage igjen, alt i samme Stilling.
- 4 — De Dandsende vender sig til hinanden neden for, fører op og kaster forkeert af om andet Par.

## No. 7.

- 1 Tour. Förste D. balancerer og gaar rundt med 2det Par, imidlertid kaster 1ste Mr. af og gaar rundt med 3die D.
- 2 — 1ste Mr. balancerer og gaar rundt med 2det Par, imidlertid kaster 1ste D. af og gaar rundt med 3die Mr.
- 3 — Gaar alle 6 halv rundt, slipper og vender rundt enhver for sig.
- 4 — Samme Tour til den anden Side.
- 5 — De 3 Mr. reiser höire Haand med hver sin D., lader samme synke imedens venstre reises, beholder venstre, men slipper höire, tager samme fat bag Ds. Ryg og svinger i samme Stilling rundt.
- 6 — Mr. giör Linie med 3die og D. med 2det Par balancerer, Mr. vender sig om 3die Mr., og D. om 2den D. bliver 2det Par.



## No. 8.

- 1 Tour. Første Par svinger rundt med begge Hænder og kaster af.  
 2 — Mr. gjør Linie ud ad med 2den D. og D. med 2den Mr. vender og gaaer imod hverandre.  
 3 — Stiller sig i Runddeel med 2det Par, chasserer i samme Stilling ned igiennem 3die Par, de Dandsende kaster af et Par op.  
 4 — Stiller sig i Runddeel igien med samme Par, chasserer op igien og kommer øverst, kaster af om 2det Par.  
 5 — Gaaer 4 rundt ned til.  
 6 — Mr. gjør Linie ud ad med 2den D., og D. med 2den Mr. vender og gaaer imod hverandre, Mr. gaaer under sin Ds, Arm i det de skifte Plads, bliver 2det Par.

## No. 9.

- 1 Tour. Første Par fører ned imellem 2det Par og op igien kaster forkeert af om samme.  
 2 — Giør Skufkar med 2det Par.  
 3 — D. vender og gaaer ud ad med 2den og 3die Mr., Mr. følger efter med 2den og 3die D. vender alle og gaaer tilbage igien.  
 4 — De Dandsende fører ned igiennem 3die Par, kaster forkeert af op om samme.  
 5 — De 3 Mr. tager hver sin D. fat med højre Arm, og næste D. ved venstre Arm, alle 6 i een Linie balancerer, slipper Linien i Midten, Mr. chasserer med sin Linie ned, og D. med sin op, og kommer atter alle 6 i sammenlænket Linie.  
 6 — Balancerer og slipper Linien i Midten, og chasserer 3 og 3 tilbage igien enhver til sit Sted, og dreier sig rundt enhver for sig.

## No. 10.


- 1 Tour. De 3 förste D. tager hinanden ved Haanden, 1ste D. förer de andre efter sig op og over paa Breden, at de kommer at staae udi en Tverlinie, Ansigt ned ad, Mr. förer ligeledes 2den og 3die Mr. efter sig til den modsatte Side, og kommer at staae bag ved Dne, enhver Mr. tager den D.s Hænder, som staaer for ham, saaledes, at hendes venstre holdes op, og höire ned, kikker til hende under venstre Arm, imedens höire ligger paa Ds. Ryg.
- 2 — De tre D. trækker samme Linie tilbage igien til förste Plads, de 3 Mr. ligesaa, giver höire Haand i Höiden, og venstre neden for, kikker under höire, slipper og vender.
- 3 — 3die Mr. gaaer Linie ned ad efter hinanden, og 3die D. op ad vender og gaaer tilbage igien.
- 4 — 1ste Par gör halv Figur ned og svinger halv rundt.

## No. 11.

- 1 Tour. De 3 förste Par vender op efter hverandre, holdende hinanden med udstrakt Arm parviis, slipper, enhver Mr. chasserer bag om sin D., og strekker den anden Arm med samme og balancerer.
- 2 — 1ste Par kaster af ned om 3die Par og svinger halv rundt, imidlertid balancerer 2det og 3die Par og gör halv Kiede.
- 3 — De Dandsende gör Linie op ad imellem de andre 2 Par, alle 6 med Armene bag Ryggen af hinanden, og tilbage igien enhver til forrige Plads.
- 4 — De Dandsende gör halv Figur op ad, imidlertid gaaer 2det og 3die Par halv rundt, de Dandsende kommer frem i Midten, enhver svinger halv rundt med sin D. NB. Den halve Kiede i anden Tour, og den halve runde i fjerde Tour, kan udelades af dem som finde det for godt.

No. 12. *Contra Dands.*

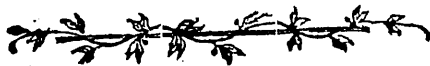
Man stiller sig i 2 Linier  $\frac{1}{3}$   $\frac{2}{4}$  alle rundt som sædvanlig.

1 Tour. No 1 og 3 stiller sig en Moulinet, No. 2 og 4 ligeledes, de mellemste 4 giver Hænder, som følgende Figur udviser  gör alle Pas de Rigodon, de mellemste 4 slipper, gaar saa halv Moulinet 4 og 4; samme Tour igientages af alle 8, saa at enhver faaer sin første Plads.

2 — De 2 mellemste Mr. giver begge Hænder til den D., som er lige for, slutter sig Sideverts til hverandre og gaar rundt i Skikkelse af Skuffkarre, imidlertid gör de andre, som staaer ved Enderne, Rigodon og Vals; de 2 Mr., som ere i Midten, chasserer ud enhver til sin Ende med den D. som er lige for, da de som stod ved Enderne chasserer imidlertid uden om og kommer i Midten. Samme Tour igientages af alle 8, saa at enhver faaer sin første Plads.

3 — No. 1 og 2, 3 og 4, chasserer i hinandens Plads, saa at No. 2 og 3 kommer inden om, gaar saa 4 og 4 halv rundt.

4 — Samme Tour igientages, med Forskiel, at No. 1 og 4 kommer inden om, saa gives Hænder som ordinaire.



No. I.

**Violino I.**

A musical score for the song "The Rose Tree". The score is written on a single staff with a treble clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The tempo/mood is marked "Allegretto". The score begins with a "dolce." (softly) marking and continues with a "f." (forte) marking. The melody is simple and catchy, with a final measure ending in a double bar line.

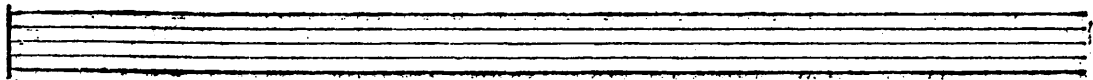
Oboe Solo.

The musical score for the Oboe Solo consists of six measures. The first measure begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody starts on a half note G4, followed by a quarter note A4, and then a beamed eighth-note pair of B4 and A4. The bass line starts with a half note G3, marked with a piano (p.) dynamic. Measures 2 and 3 continue the melody with quarter notes B4 and A4, and eighth-note pairs. Measure 4 features a half note G4 and a quarter note F#4. Measures 5 and 6 show the melody rising to a high G5, with the bass line marked with a double bar line and a diagonal slash, indicating it is not to be played.



## No. 2.

## Violino I.



## No. 3.

## Violino I.

*mf.*

*ff.*

*p.*

## No. 4.

## Violino I.

*p.*

*f.*

*ff*

*Oboe Solo.*

*p.*

## No. 5.

## Violino I.

Violino I musical score, measures 1-12. The score is written in G major (one sharp) and 3/8 time. The first staff begins with a *mf.* dynamic. The second staff begins with a *p.* dynamic. The third staff begins with a *p.* dynamic, followed by a *f.* dynamic in measure 7, and then a *p.* dynamic in measure 9. The music features various melodic lines, some with slurs and accents, and some with double lines indicating rapid passages. The bottom staff is empty.



## No. 6.

## Violino I.



## Flauti Solo.



## No. 7.

## Violino I.

Violino I musical score for No. 7. The score is written on three staves in G major (one sharp) and 3/8 time. The first staff contains measures 1 through 6, with dynamic markings *p.*, *f.*, *p.*, *f.*, and *ff.* below the notes. The second staff contains measures 7 through 12, featuring slurs and ties. The third staff contains measures 13 through 18, with dynamic markings *p.*, *p. p.*, *f. p.*, and *p. p.* below the notes. The fourth staff is empty.

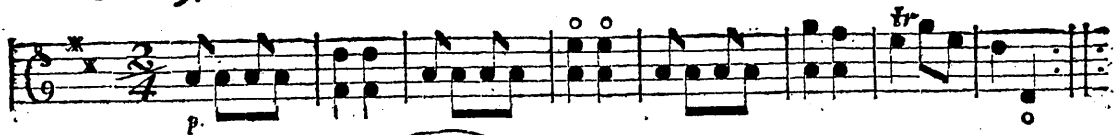
## No. 8.

## Violino I.



No. 9.

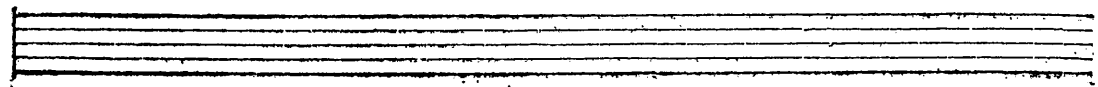
Violino I.





No. 10.

*Violino I.*



## No. II.

## Violino I.

Violino I. Musical score for Violino I, No. II. The score is written on four staves. The first staff is in G major (one sharp) and 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo/mood is marked *dolce. ff.* (dolce, fortissimo). The first staff contains a melodic line with eighth and sixteenth notes, followed by a crescendo leading to a fortissimo (*f*) section. The second staff is also in G major and 3/4 time, marked *Fl. Sol.* (Flute Solo). It begins with a treble clef and a key signature of one sharp (F#). The tempo/mood is marked *p.* (piano). The second staff contains a melodic line with eighth and sixteenth notes, followed by a crescendo leading to a fortissimo (*f*) section. The third staff is in G major and 3/4 time, marked *Viol.* (Violino). It begins with a treble clef and a key signature of one sharp (F#). The tempo/mood is marked *f.* (forte). The third staff contains a melodic line with eighth and sixteenth notes, followed by a crescendo leading to a fortissimo (*f*) section. The fourth staff is empty.

## No. 12.

## Violino I.

Violino I. Musical score for Violino I, featuring four staves of music. The key signature is one flat (B-flat) and the time signature is 3/4. The first staff begins with the instruction *Poco f.* and contains a series of eighth and sixteenth notes, some with slurs and accents. The second staff begins with a second ending bracket labeled '2' and contains a series of eighth and sixteenth notes, some with slurs and accents. The third staff begins with a first ending bracket labeled '1' and contains a series of eighth and sixteenth notes, some with slurs and accents. The fourth staff begins with a first ending bracket labeled '1' and contains a series of eighth and sixteenth notes, some with slurs and accents. The score includes dynamic markings: *Poco f.*, *ff.*, *p.*, *tr*, *p. p.*, and *f*. The Clarinet part is indicated by the label *Clarinet.* and features a series of eighth and sixteenth notes, some with slurs and accents. The score concludes with a double bar line and a repeat sign.

*Poco f.*

*ff.*

*p.* *tr* *p. p.* *f*

*Clarinet.*

## No. 1.

## Violino II.

*p. dolce.*

*f.*

*p.* *f.* *p.* *f.* *ff.*

*tr.*

## No. 2.

*Violino II.*

The musical score for Violino II, No. 2, is written on four staves. The first three staves contain musical notation in 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. It contains several measures of music, including eighth and sixteenth notes, and rests. The second staff continues the melody, featuring a dynamic marking of *p.* (piano). The third staff also continues the melody, featuring a dynamic marking of *f.* (forte). The fourth staff is empty. The notation includes various musical symbols such as notes, rests, and dynamic markings.

No. 3.

*Violino II.*

The musical score is written for Violino II. It consists of three staves of music. The first staff begins with a mezzo-forte (*mf.*) dynamic and ends with a fortissimo (*ff.*) dynamic. The second and third staves continue the melodic and harmonic development. The fourth staff is empty.

## No. 4.

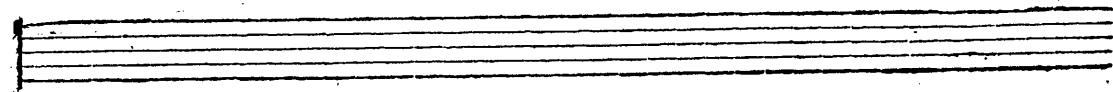
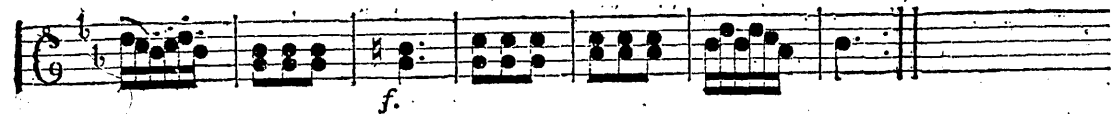
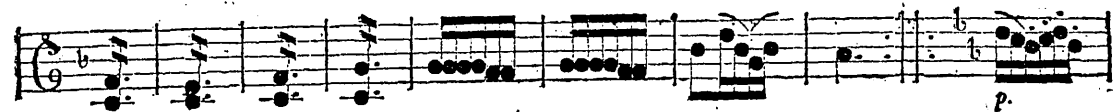
## Violino II.

This musical score is for Violino II, No. 4. It consists of four staves of music, all in 2/4 time and one flat (B-flat major or D minor). The first staff begins with a piano (*p.*) dynamic and a second ending marked with a '1'. The second staff features a piano (*p.*) dynamic in the first half and a forte (*f.*) dynamic in the second half, which includes a double bar line and a repeat sign. The third staff is labeled 'Oboe.' and contains melodic lines. The fourth staff begins with a melodic line and ends with a double bar line.



No. 5.

*Violino II.*



## No. 6.

## Violino II.

Violino II. No. 6. Musical score for Violino II, No. 6. The score consists of four staves. The first three staves contain musical notation, while the fourth staff is empty. The first staff is in 2/4 time, key of G major, and features a melody with a final measure marked *p.* The second staff features a melody with a final measure marked *p.* The third staff features a melody with a final measure marked *p.* The fourth staff is empty.

## No. 7.

## Violino II.

Violino II. No. 7. Musical score for Violino II, No. 7. The score consists of three staves of music in 3/8 time, key of B-flat major. The first staff contains measures 1-6 with dynamics *p.*, *f.*, *p.*, *f.*, *ff.*, and *p.*. The second staff contains measures 7-12 with various articulations. The third staff contains measures 13-18 with dynamics *p.*, *p.*, and *p.*. The fourth staff is empty.

## No. 8.

## Violino II.

This musical score is for the second violin part of a piece numbered 8. It is written in G major (one sharp) and 3/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a series of eighth and sixteenth notes, some beamed together, and includes a dynamic marking of *p* (piano). The second staff continues the melodic line with various note values and rests, marked with a forte *ff* dynamic. The third staff features a more rhythmic pattern with many eighth notes and rests, marked with a piano *p* dynamic. The fourth staff concludes the piece with a final chord and a double bar line.

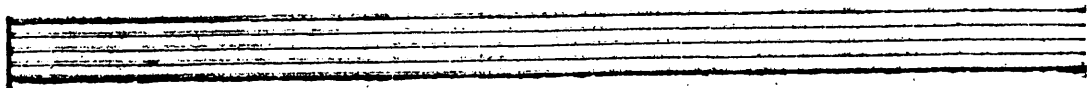
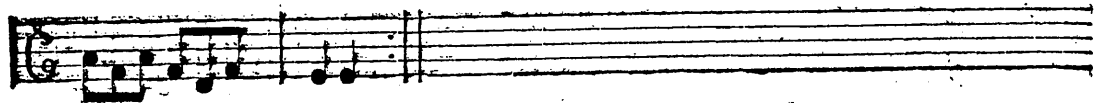
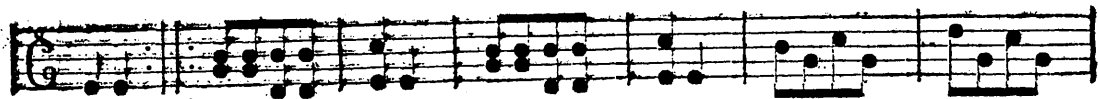
## No. 9.

## Violino II.



No. 10.

*Violino II.*



## No. II.

## Violino II.

Violino II. Musical score for Violino II, No. II. The score is written on four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The music is marked *dolce.* and *f.* The second staff continues the melody, marked *p.* and *f.* The third staff shows a continuation of the melody, and the fourth staff is empty.



No. 12.

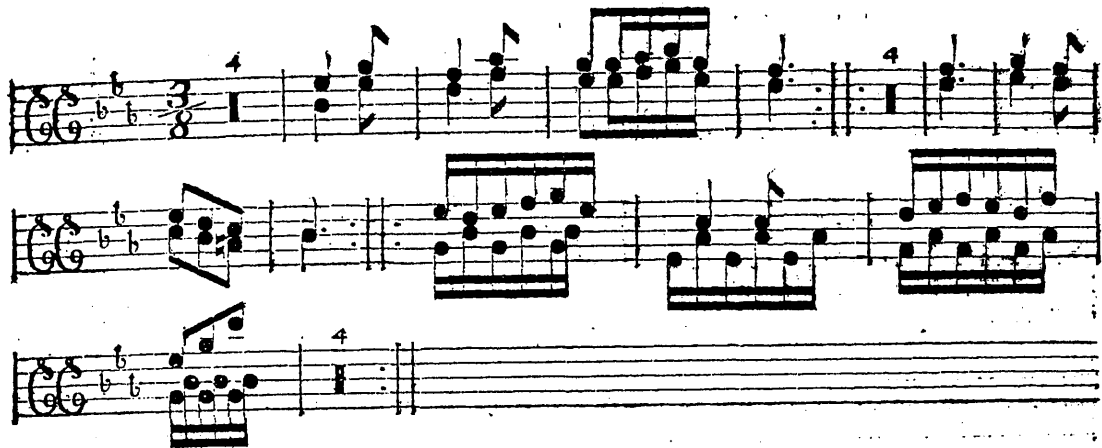
*Violino II.*

(Contra-Dands.)

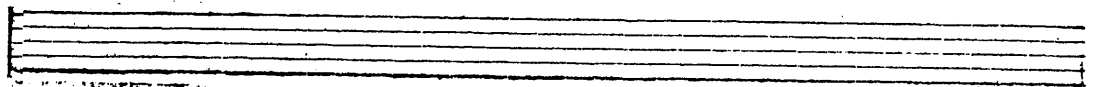
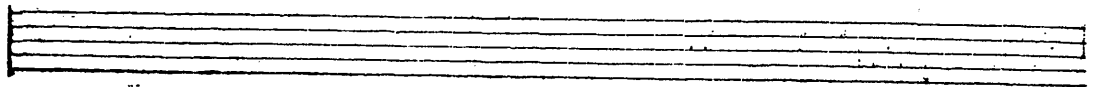


No. 1.

*Clarinetti I. & II.*



## No. 2.

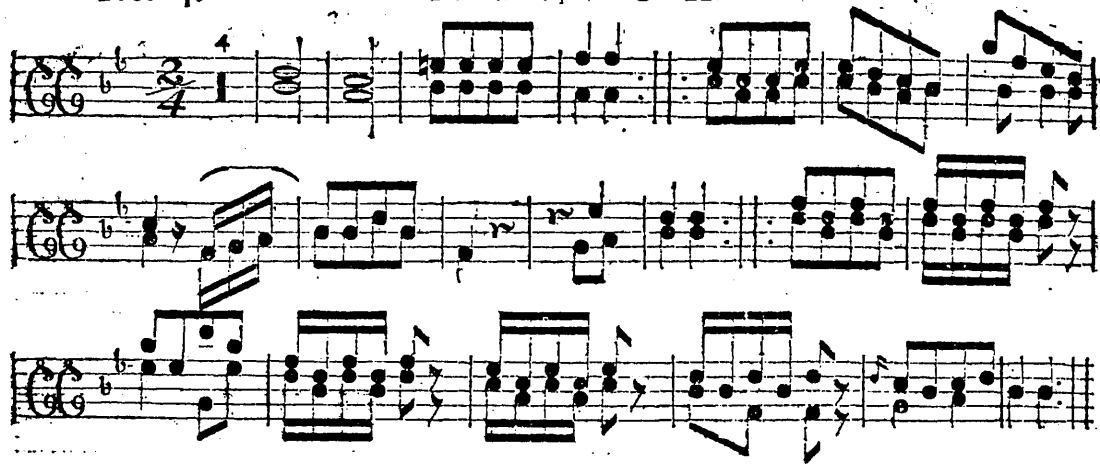
*Flauti I. & II.*

No. 3.

*Flauti I. & II.*

This musical score is for two flutes, Flauti I. & II., and is titled "No. 3." The score is written on four staves. The first three staves contain musical notation, while the fourth staff is empty. The notation includes a treble clef, a key signature of one sharp (F#), and a time signature of 3/8. The first staff begins with a repeat sign and a first ending bracket. The second staff also begins with a repeat sign and a first ending bracket. The third staff begins with a repeat sign and a first ending bracket. The notation includes various note values, rests, and dynamic markings.

## No. 4.

*Clarineti I. & II.*

No. 5.

Oboe I. & II.

The musical score is written for Oboe I and II. It consists of three staves of music in 3/8 time, key of B-flat major. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 3/8. The first measure is marked *mf.* (mezzo-forte). The second measure is marked *p.* (piano). The third measure is marked *p. p.* (pianissimo). The fourth measure is marked *ff.* (fortissimo). The second staff begins with a treble clef, a key signature of one flat, and a time signature of 3/8. The first measure is marked *p.* (piano). The third staff begins with a treble clef, a key signature of one flat, and a time signature of 3/8. The first measure is marked *C 3* (C-clef, 3rd line). The score ends with a double bar line.

## No. 6.

*Flauti I. & II.*



No. 7.

*Clarineti I. & II.*

The musical score is written for two clarinets, I and II. It consists of three staves. The first staff is for Clarinet I, the second for Clarinet II, and the third is a continuation of the second staff. The notation includes various musical symbols such as clefs, key signatures, time signatures, and note values.

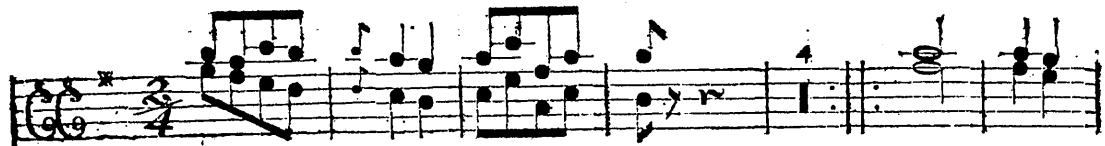
Staff 1 (Clarinet I): The key signature is one flat (B-flat), and the time signature is 3/8. The notation includes a whole rest, followed by a series of eighth notes and sixteenth notes, and a final eighth note.

Staff 2 (Clarinet II): The key signature is one flat (B-flat), and the time signature is 3/8. The notation includes a series of eighth notes and sixteenth notes, and a final eighth note.

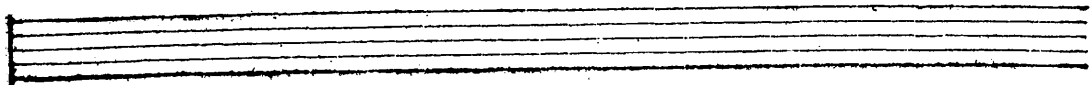
Staff 3: This staff contains a double bar line and a fermata, indicating a repeat or a pause.

No. 8.

*Flauti I. & II.*

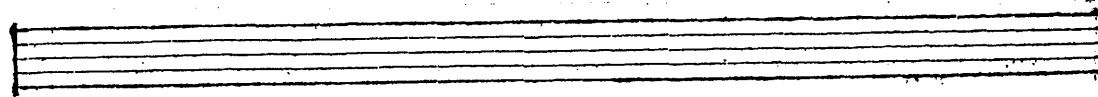
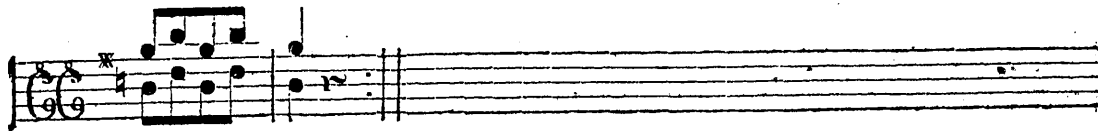


2d. *Flavus* Tinet.



No. 9.

*Flauti I. & II.*



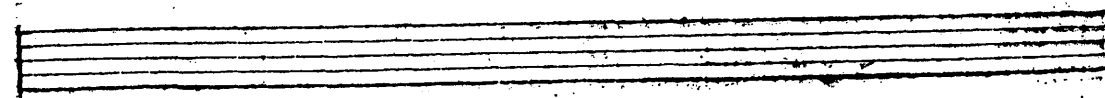
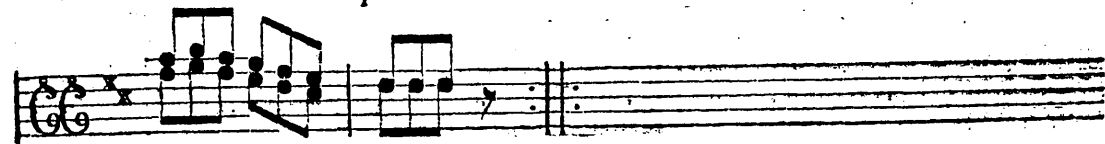
No. 10.

Oboe I. & II.

The image shows a musical score for Oboe I and II, numbered 10. The score is written on two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. A measure rest for four measures is indicated by a '4' above the staff. The notation includes various chords and single notes, with some notes beamed together. The second staff continues the melody with similar notation. Below the two staves are two empty staves, suggesting a continuation of the piece or a space for a second part.

No. 11.

Flauti I. & II.



No. 12.

Oboe I. & II.

(Contra-Dands.)

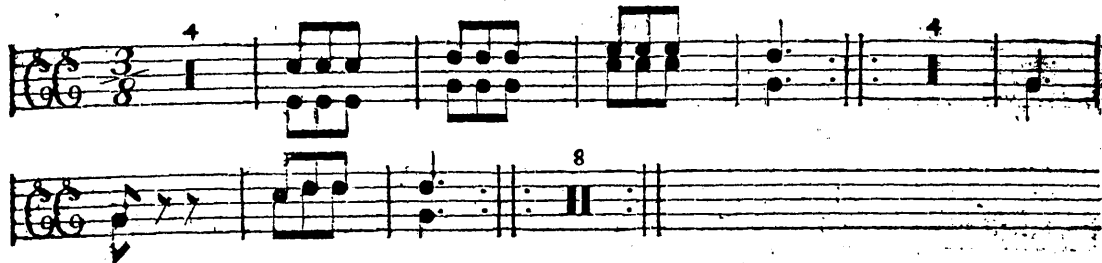


*Clarinetto Solo.*



No. 1. in Es.

Corni I. & II.



No. 2. in A.

Corni I. & II.





No. 3. *in A.*

*Corni I. & II.*

The first system of musical notation for 'The Merry Widow' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The time signature is 3/4. The melody starts with a quarter note G4, followed by an eighth note A4, and then a quarter note B-flat4. This is followed by a quarter rest, then a quarter note C5, and another quarter rest. The system concludes with a double bar line. The notation is in a standard, clear font.

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No. 4. in B.

Cornî I. & II.



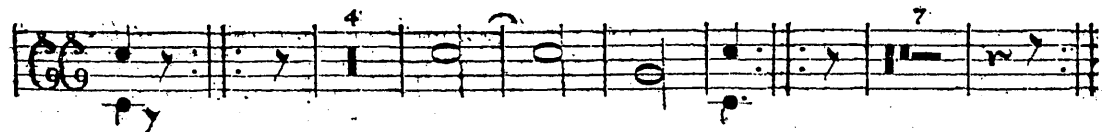
No. 5. in F,

Cornî I. & II.



No. 6. in E.

Corni I. & II.



No. 7. in B.

Corni I. & II.



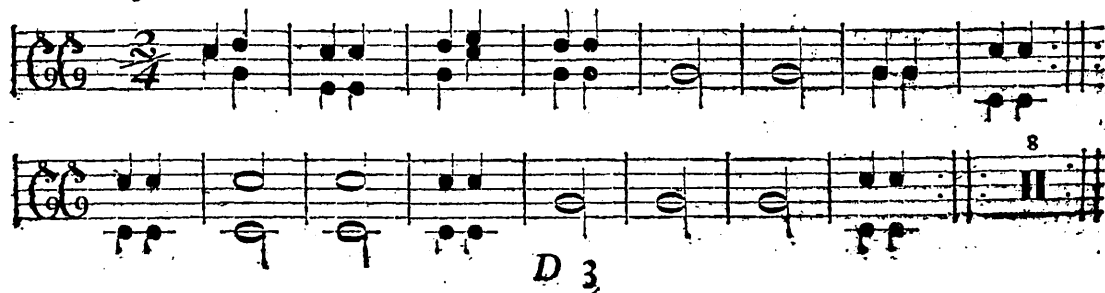
No. 8. in G.

Corni I. & II.



No. 9. in D.

Corni I. & II.



No. 10. in C.

Corn<sup>i</sup> I. & II.

This musical score is for two Corni (Horns), I and II, in the key of C major. The piece is numbered 10. The notation is arranged in four systems. The first system consists of a single staff with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. A '4' is written above the first measure. The melody begins with a quarter rest, followed by a series of eighth and quarter notes. The second system also features a single staff with a treble clef and a key signature of one sharp. It begins with a whole rest, followed by a series of quarter and eighth notes. The third and fourth systems each consist of two empty staves, suggesting a change in instrumentation or a section where the parts are not written.

No. 11. in D.

*Corni I. & II.*

Handwritten musical notation for the first system of 'The Merry Widow'. The notation is on a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is 2/4. The music begins with a C-clef and a key signature of one flat. The first measure contains a whole note chord of C4 and G4. The second measure contains a whole note chord of C4 and G4. The third measure contains a whole note chord of C4 and G4. The fourth measure contains a whole note chord of C4 and G4. The fifth measure contains a whole note chord of C4 and G4. The sixth measure contains a whole note chord of C4 and G4. The seventh measure contains a whole note chord of C4 and G4. The eighth measure contains a whole note chord of C4 and G4. The ninth measure contains a whole note chord of C4 and G4. The tenth measure contains a whole note chord of C4 and G4. The eleventh measure contains a whole note chord of C4 and G4. The twelfth measure contains a whole note chord of C4 and G4. The thirteenth measure contains a whole note chord of C4 and G4. The fourteenth measure contains a whole note chord of C4 and G4. The fifteenth measure contains a whole note chord of C4 and G4. The sixteenth measure contains a whole note chord of C4 and G4. The seventeenth measure contains a whole note chord of C4 and G4. The eighteenth measure contains a whole note chord of C4 and G4. The nineteenth measure contains a whole note chord of C4 and G4. The twentieth measure contains a whole note chord of C4 and G4. The notation is handwritten and appears to be a first draft or a working manuscript.

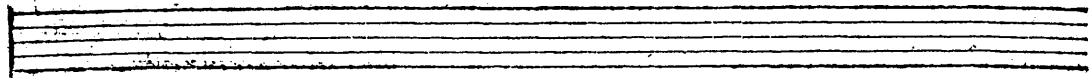
\_\_\_\_\_

\_\_\_\_\_

No. 12. in B.

Corni I. & II.

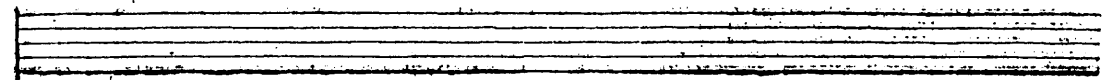
(Contra-Dands.)



No. 1.

Baffo.

177

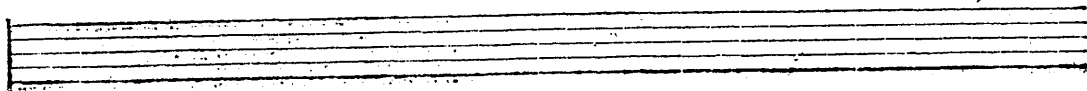
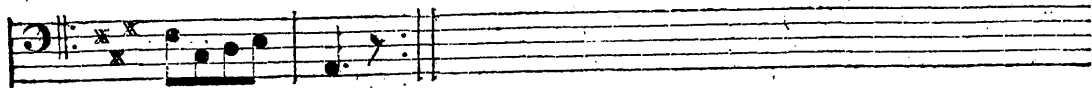
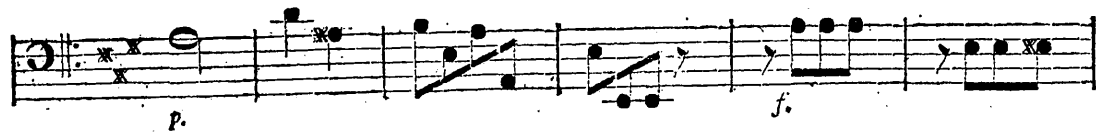
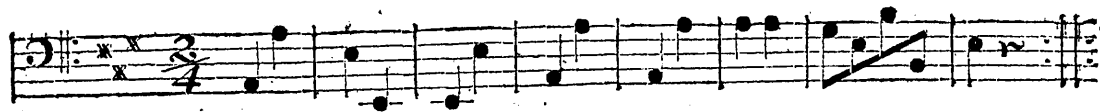


E

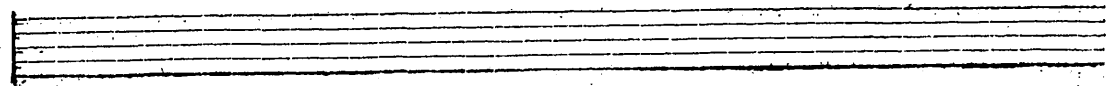


## No. 2.

## Basso.

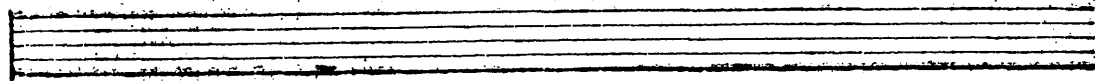
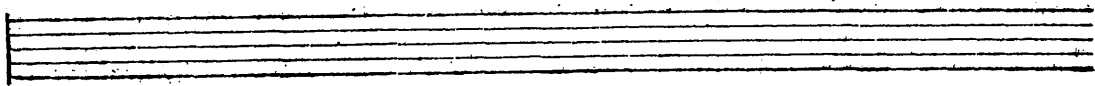


*Basso.*



## No. 4.

## Bass.



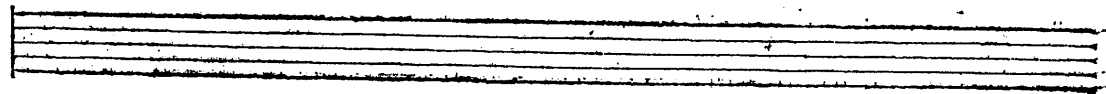
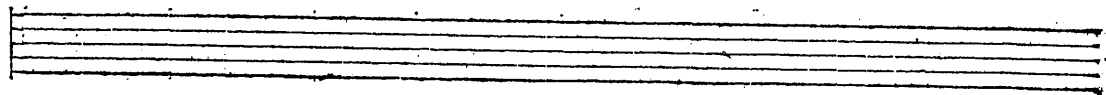
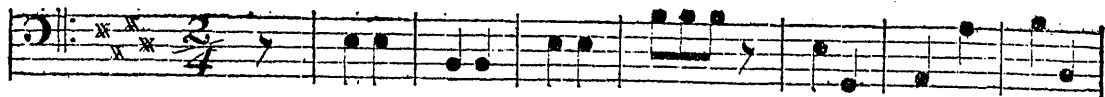
No. 5.

Basso.



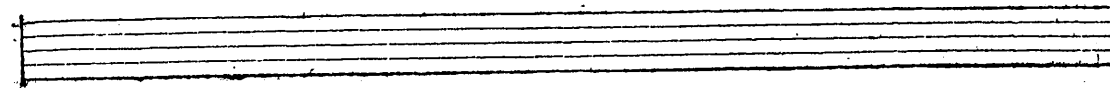
E 5

## No. 6.

*Basso.*

No. 7.

Basso.

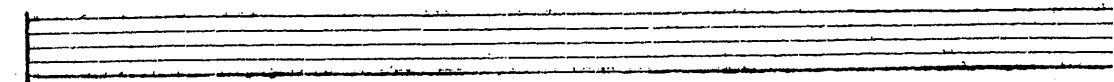
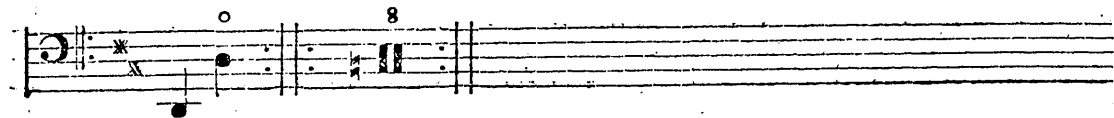


## No. 8.

*Basso.*

No. 9.

Basso.

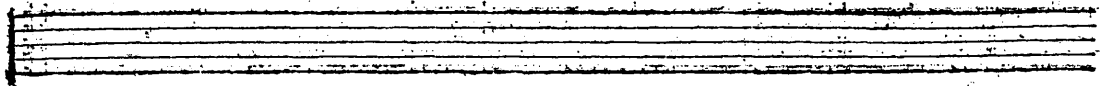
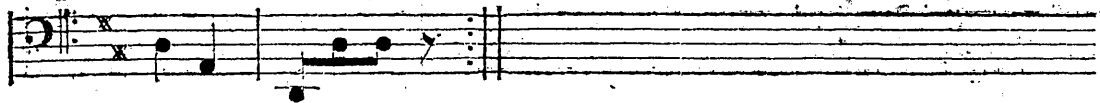






## No. II.

## Basso.



No. 12.

Basso.

(Contra-Dands.)



